

City of Riverside Planning Department Cultural Resources Designation Application

Thank you for your interest in the City of Riverside's cultural resources designation program. Cultural resources include buildings, structures, sites, signs, objects, streets, landscapes, and trees that are of historic or archaeological significance and help interpret the city's rich history. To help preserve this past for the future, we encourage property owners to participate in the City's stewardship efforts as led by the Cultural Heritage Board.

There are many ways to designate a cultural resource. The City maintains a program to designate Landmarks, Structures of Merit, Historic Districts, and Neighborhood Conservation Areas. The attached materials explain the differences between these types and will help you choose an appropriate designation for your property.

This packet is designed to assist you in completing the cultural resources designation application. The Cultural Heritage staff in the Planning Department is also available to help you. If you have any questions, please contact Janet Hansen, Cultural Resources Specialist, at (909) 826-5371.

This application packet includes the following:

- Cultural Resources Nomination Application
- Instructions for Completing the Cultural Resources Nomination Application
- Cultural Resources Ordinance Excerpts (Title 20 of the Riverside Municipal Code), including criteria for Landmark, Historic District, Structure of Merit and Neighborhood Conservation Area Designations
- Researching a Historic Property
- How to Write an Architectural Description including Summary of Predominate Architectural Styles in Riverside
- How to Write a Statement of Significance
- How to Photograph Historic Buildings
- “Riverside as a Gigantic Living History Museum”
- Historic Contexts of the City of Riverside
- Bibliography of Local History Sources

Cultural Resources Nomination Application

____ City Landmark

_____ Structure of Merit

Please check the Designation for which you are applying

IDENTIFICATION

1. Common name: _____
2. Historic Name: _____
3. Street address: _____
City _____ State _____ Zip _____
4. Assessor Parcel number: _____
5. Present Legal Owner: _____
City _____ State _____ Zip _____
6. Present Use: _____
7. Original Use: _____

Date form prepared: _____

Preparer: _____

Sponsoring Organization (if any): _____

Address: _____

City, State and Zip: _____

Phone: _____

DESCRIPTION

8. Legal property description: _____

Include approximate property size (in feet): Street Frontage _____ Depth _____

9. Architectural Style: _____

10. Construction Date: Estimated _____ Factual _____
Source of Information: ___ Assessor's Records ___ Building Permit ___ Sanborn Map
___ Publications ___ Oral Interviews

11. Architect's Name: _____ Builder's Name: _____

12. Condition: ___ Excellent ___ Good ___ Fair ___ Deteriorated
___ No longer in existence

13. Alterations: _____

14. Surroundings:
___ Open Land ___ Scattered Buildings ___ Densely Built-Up

15. Use type:
___ Residential ___ Industrial ___ Commercial ___ Civic
___ Other

16. Is the structure on its original site?
___ Yes ___ No ___ Unknown
If moved, approximate year _____

17. Related features and/or out-buildings: _____

SIGNIFICANCE

18. Historical Attributes:

- | | | |
|---|--|--|
| <input type="checkbox"/> Unknown | <input type="checkbox"/> Government Building | <input type="checkbox"/> Folk Art |
| <input type="checkbox"/> Single Family | <input type="checkbox"/> Educational Building | <input type="checkbox"/> Street Furniture |
| <input type="checkbox"/> Multiple Family | <input type="checkbox"/> Religious Building | <input type="checkbox"/> Landscape Architecture |
| <input type="checkbox"/> Ancillary Building | <input type="checkbox"/> Railroad Depot | <input type="checkbox"/> Trees/Vegetation |
| <input type="checkbox"/> Hotel/Motel | <input type="checkbox"/> Train | <input type="checkbox"/> Urban Open Space |
| <input type="checkbox"/> Bridge | <input type="checkbox"/> Rural Open Space | <input type="checkbox"/> Canal/Aqueduct |
| <input type="checkbox"/> Farm/Ranch | <input type="checkbox"/> Industrial Building | <input type="checkbox"/> Dam |
| <input type="checkbox"/> Military Property | <input type="checkbox"/> Public Utility Building | <input type="checkbox"/> Lake/River/Reservoir |
| <input type="checkbox"/> CCC/WPA Structure | <input type="checkbox"/> Theater | <input type="checkbox"/> Ethnic Minority Prop. |
| <input type="checkbox"/> Engineering Structure | <input type="checkbox"/> Highway/Trail | <input type="checkbox"/> Civic Auditorium |
| <input type="checkbox"/> Amusement Park | <input type="checkbox"/> Woman's Property | <input type="checkbox"/> Monument/Mural/Gravestone |
| <input type="checkbox"/> Cemetery | <input type="checkbox"/> Hospital | <input type="checkbox"/> Stadium |
| <input type="checkbox"/> Mine | <input type="checkbox"/> Community Center/Social Hall | |
| <input type="checkbox"/> Commercial Building, 1-3 stories | <input type="checkbox"/> Commercial Building, over 3 stories | |
| <input type="checkbox"/> Other: | | |

19. Architectural Description

20. Statement of Significance

21. Bibliography

22. Photographs

23. Letter from property owner (if other than applicant)

Instructions for Completing the Cultural Resources Nomination Application

The completed application should include:

- Cultural Resources Nomination Application form
- Architectural Description
- Statement of Significance
- Black and White Photographs
- Historic Photographs (if available)
- Letter from property owner
- Copy of deed to the property

How to complete the Cultural Resources Nomination Application form

1. Use this space for the common name, or the name most people use to refer to the property, if there is one.
2. If there is a historic name for the property, note that here.
3. Please insert the street address, city, state and zip code here.
4. If you do not know the Assessor Parcel number, or APN, contact the Planning Department at 826-5371, and we will assist you.
5. Note the current legal owner of the property, and where they can be reached.
6. What is the property currently being used for?
7. What was the use for the property when it was built?

Please fill out the bottom section of the form, noting who prepared the form, the date it was completed, what organization you represent (if any), and where to contact you by mail or telephone.

8. What is the legal property description? How many feet are along the street? How deep does the property go back from the street?
9. What is the architectural style? Refer to the books recommended in the Bibliography of Resources.
10. If you are estimating the construction date, put the year in the space after the word "Estimated." If you know the actual construction date from documentation, use the "Factual" blank and note where you found your documentation.
11. If you know the architect's and/or builder's name, note that here.

12. What is the condition of the house? Excellent should be used for properties in perfect condition. Good refers to properties with a few flaws, but in generally good shape. A property that requires some work would be in fair condition. Deteriorated properties require a lot of work, or may be beyond repair.
13. This is the place where you should note any alterations that the building has undergone. For example, if an addition was added on, note that here.
14. What are the general surroundings of the property like? Is the building the only building around? Are there only a few buildings in its vicinity? Or are there many buildings around it?
15. What has the general use been of the property? Has it primarily been used as a residence, or has it been used more for retail purposes? Was it a factory? Was it used as a gathering place for a social club or service organization or for government use?
16. Has the property been moved? Do not check “Unknown” unless you have reason to suspect that the property may have been moved.
17. Aside from the main property, what other land features or outbuildings should be included in the nomination, such as a garage or a carriage house?
18. Historically, what has the property been used for? You may check more than one.
19. Refer to “How to Write an Architectural Description,” and describe the property on another sheet of paper.
20. On an additional sheet of paper, include a Statement of Significance, following the instructions in “How to Write a Statement of Significance.”
21. Make sure that you note all the sources you used in preparing this nomination. Include all books, articles, people you spoke with about the property and the date you spoke with them, and any other documentation.
22. Refer back to “How to Take Photographs for a Historic Resource Designation,” and remember to include both current and historic photos, if available.
23. You must include a letter from the property owner(s) indicating concurrence or objection to the designation. Please note that, while a property *can* be designated without the approval of the property owner, property owner concurrence is a very important factor in achieving a successful designation.

Cultural Resources Ordinance (excerpt)
Title 20 of the Riverside Municipal Code

Criteria for the Designation of City Landmarks, Historic Districts, Structures of Merit and Neighborhood Conservation Areas

20.20.010 LANDMARK DESIGNATION CRITERIA. A cultural resource may be designated by the City Council upon the recommendation of the Cultural Heritage Board as a landmark pursuant to this title if it:

- (a) exemplifies or reflects special elements of the city's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history; or
- (b) is identified with persons or events significant in local, state, or national history; or
- (c) embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
- (d) represents the work of a notable builder, designer, or architect; or
- (e) contributes to the significance of an historic area, being a geographically definable area possessing a concentration of historic or scenic properties or thematically related grouping of properties which contribute to each other and are unified aesthetically by plan or physical development; or
- (f) has a unique location or singular physical characteristics or is a view or vista representing an established and familiar visual feature of a neighborhood community or of the city; or
- (g) embodies elements of architectural design, detail, materials, or craftsmanship that represent a significant structural or architectural achievement or innovation; or
- (h) is similar to other distinctive properties, sites, areas, or objects based on a historic, cultural, or architectural motif; or
- (i) reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning; or
- (j) is one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type or specimen.

20.25.010 HISTORIC DISTRICT DESIGNATION CRITERIA. A historic district is a geographically definable area possessing a concentration, linkage, or continuity, constituting more than fifty percent of the total, of historic or scenic properties or thematically related grouping of properties which contribute to each other and are unified aesthetically by plan or physical development which has been designated an historic district by the City Council upon the recommendation of the Cultural Heritage Board pursuant to the provisions of this title. A geographic area may be designated as a historic district by the City Council upon the recommendation of the Board if it:

- (a) exemplifies or reflects special elements of the city's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history; or
- (b) is identified with persons or events significant in local, state, or national history; or
- (c) embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
- (d) represents the work of notable builders, designers, or architects; or
- (e) has a unique location or is a view or vista representing an established and familiar visual feature of a neighborhood community or of the city; or
- (f) embodies a collection of elements of architectural design, detail, materials, or craftsmanship that represent a significant structural or architectural achievement or innovation; or
- (g) reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning; or
- (h) conveys a sense of historic and architectural cohesiveness through its design, setting, materials, workmanship, or association.

20.21.010 STRUCTURE OF MERIT DESIGNATION CRITERIA. A cultural resource may be designated by the City Council upon the recommendation of the Cultural Heritage Board as a structure of merit, as defined in Section 20.10.010(w), and pursuant to this title if it:

- (a) represents in its location an established and familiar visual feature of the neighborhood, community, or city; or
- (b) materially benefits the historic, architectural, or aesthetic character of the neighborhood; or
- (c) is an example of a type of building which was once common but is now rare in its neighborhood, community, or area; or
- (d) is connected with a business or use which was once common but is now rare; or
- (e) contributes to an understanding of contextual significance of a neighborhood, community, or area.

20.26.010 NEIGHBORHOOD CONSERVATION AREA DESIGNATION CRITERIA. A neighborhood conservation area, as defined in Section 20.10.010(o), may be designated by the City Council upon the recommendation of the Cultural Heritage Board pursuant to the provisions of this title. A geographic area may be designated as a Neighborhood Conservation Area by the City Council upon the recommendation of the Board if it:

- (a) provides a contextual understanding of the broader patterns of Riverside's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history; or
- (b) represents established and familiar visual features of a neighborhood, community, or of the city; or
- (c) reflects significant development or geographical patterns, including those associated with different eras of settlement and growth; or
- (d) conveys a sense of historic or architectural cohesiveness through its design, setting, materials, workmanship, or association.

Researching a Historic Property

Research will not only help you develop a narrative history of your property, but will also place the property within the appropriate historic context. In addition to completing building specific research, you should also read some general histories of the Riverside area to determine where your property fits into the city's history. See the attached "Historic Contexts of Riverside" and "Bibliography of Resources" for additional information.

At the completion of your research, you should be able to answer the following questions:

- **What is the historic name of the property?**
- **When was the property constructed (circa date is acceptable)?**
- **Who designed the property? Who built it? Are they well known for their skill or expertise?**
- **How many buildings, structures, and other resources make up the property?**
- **What changes have been made over time and when? How have these affected its integrity?**
- **How large is the property, where is it located, or what are its boundaries?**
- **Was a landscape architect associated with the property?**
- **Are there significant landscape features such as retaining walls and trees?**
- **What is the current condition of the property, including the exterior, grounds, setting, and interior?**
- **How was the property used during its period of significance, and how is it used today?**
- **Who occupied or used the property historically? Did they individually make any important contributions to history?**
- **How does the property relate to Riverside's history?**
- **Were there any important events that occurred at the property?**
- **Was there a community function or group associated with the property?**
- **Is it a rare building or architectural type, or is it representative of many other properties in its vicinity? Is it a fine example of style, craftsmanship or details?**

There are many sources that can be used to research a historic property. The following is a list of the most common locations within the City of Riverside and a list of some of the materials included in the collections:

1. Riverside City Planning Department, 3900 Main Street, 3rd Floor

The Planning Department has a database of historic properties that have been surveyed by the City as well as hard copy files arranged by address. These files may include photographs and other information relating to the property history. The Planning Department also has:

- Reports relating to specific properties
- Sanborn Fire Insurance Maps (photocopies)
- Books and other materials relating to Riverside history
- Resource materials on identifying architectural styles
- Index to address changes

The Building and Safety Division of the Planning Department has building permit files, arranged by address. Permits may indicate original construction date, owner, and architect or builder and provide information on additions and alterations. Building and Safety may also have information related to relocation or demolition of a building.

2. Public Works Department, 3900 Main Street, 3rd Floor

The Public Works Department has original tract maps. These can be used to trace development of a neighborhood or area. The Department also has an index of street name changes.

3. Riverside Local History Resource Center, 3581 Mission Inn Avenue

The Center was established in 1998 to combine the non-artifact history collections of the Municipal Museum with the history collections of the Riverside Public Library. Call to set up a research appointment (826-5298).

The Center has materials including:

- Sanborn Fire Insurance Company Maps (originals)
- City Directories
- Photographs
- Postcards
- Newspaper articles
- Subject Files
- Blueprints/Plans

4. Riverside Public Library/Local History Collections, 3581 Mission Inn Avenue

The lower level of the Riverside Public Library is open to the public during regular library hours of operation.

The collection includes:

- Sanborn Fire Insurance Company Maps (microfilm)
- Photographs
- Postcards
- City Directories
- Subject Files
- Newspaper articles
- Books and other publications relating to Riverside history
- Historical Maps

5. Riverside County Assessor's Office, County Administrative Center, 4080 Lemon Street

Assessor's records indicate ownership and construction dates.

How to Write an Architectural Description

When you are writing an architectural description you are painting a word picture. This picture has to be clear enough for someone who has never seen the building to accurately envision it without looking at a picture. The first step to writing a good clear description is to train your eye to see clearly and notice details. The second is to organize your thoughts so that the reader gets a general impression first and then can mentally begin to add the details. Architectural descriptions should identify materials, construction details, alterations and workmanship.

While it is true that there is a whole vocabulary of architectural terms and virtually every element has its own name, good clear language and every day words will serve you well. The bibliography included in this packet lists several good architectural guides. In general, approach the building from the street. Start with general issues like number of stories and shape or plan. Begin at the top and move to the ground. Next talk about materials and shapes. Always talk about larger features first then move to the details. After discussing the front or main facade, move to one side then compare the other to it and then describe the rear. Finally describe the setting, other buildings and features on the property, and landscape.

Your description should contain answers to the following questions:

- What is the architectural style?
- How many stories is it?
- What is the plan of the building? Is it square, rectangular, L-plan, or T-plan?
- What is its structure (wood frame, concrete block, etc.)?
- What is the siding of the building?
- What is the foundation made of?
- What type of roof does it have, and what materials are used on the roof?
- Does the building have dormers?
- What type of windows does the building have? Where are they located on the building? What type of trim (if any) was used around the windows?
- What kind of doors does the building have and where are they?
- What other kinds of features does the building have, such as porches or chimneys?
- Have any alterations or additions been made to the building?
- What is the general condition of the building?
- What is its setting like?
- What are the surroundings of the building and how do they compare to the surroundings at the time of the building's construction?
- Are there any outbuildings? If so, what kind? What was their original use?

Summary of Predominate Architectural Styles in Riverside

The following is a brief overview of several types of architectural styles that are found in Riverside. For more in depth information please refer to the bibliography at the end of this packet.

An example of a good architectural description is the one written for the Tetley Building:

This Mediterranean-styled commercial complex still reflects the original concept of its architect, G. Stanley Wilson. Beginning at its northernmost extreme along Market Street, one finds a hip-roofed one-and-

a-half story structure with four arched window bays fronting Market Street with entry via the second from the northern end. The other three bays feature non-mullioned showroom windows and all four bays have arched and hinged mullioned transoms. At either end of the four window bays, the façade for this structure terminates with a stack of eight concrete quoins, the total height of which reaches the apex of the arched window bays. A metal molding with a sculpted profile tops each stack. The hipped tile roof empties into a rain-gutter, which actually dresses the end of the broad overhang and its decoratively cut exposed eaves. This structure, on its northern elevation, abuts a complementary building at 4336 Market Street. On its southern elevation, at the western end, is one arched bay, of the sort fronting Market Street, flanked by two showroom windows without transoms. The eastern end of the southern elevation abuts the structure at 4380 Market Street. The structure at 4380 Market Street features a tile gabled roof, with gable ends at its northern and southern ends. This structure features three bays, the two southernmost with roll-up aluminum doors for automobile service and the northernmost is an office enclosed with a simple glass door storefront. The southern elevation of 4380 Market Street features, at its western end, a five-over-five louvered metal framed window. At its eastern end, this elevation features a small gable roof pavilion with similar five-over-five windows, one facing west and one facing south. Located at the corner of Fourteenth and Market Streets, the anchor building at 4398 Market Street features a tiled truncated hip roof with a slightly arched shed, composition, roof extension fronting Market Street. Along Market Street, this structure features two service bays with roll-up aluminum doors and a corner office with a new complementary door and wooden framed window. Off-street parking in front of 4380 and 4398 Market Street serve the complex. Three automobile mechanic's service racks dominate the end of this parking lot at Fourteenth Street. The storefronts at 3779, 3781 and 3785 Fourteenth Street are within the truncated hipped roof of 4398 Market Street. Each store bay is composed of a glass door with wooden surround set between storefront windows, one on each side. Twelve banded panels of opaque glass run across the top of each storefront ensemble. The storefront at 3779 Fourteenth Street abuts, at its eastern end, another complex anchor structure at 4344 Market Street, with three arched window bays instead of four. Original storefront fenestration throughout the complex is typically wooden with metal chases for the panes of glass. The central entry bay at 3775 Fourteenth Street, however, has recently had installed a modern dark bronze anodized aluminum entry ensemble. Fenestration at the eastern, or rear, side of the complex is with industrial steel-mullioned louvered windows. The windows adapt to the dramatic change in grade as they move away from Market and Fourteenth Streets. There is the equivalent of one story of structure below the street level. The buildings, as seen from the street, cantilever over rear elevation parking spaces. Typically, walls are finished with white sand-float stucco, but at the rear of 4344 Market Street, one sees the poured concrete construction. Brick appears to have been used only as partition walls or, at the rear of 4344 Market Street, to reduce the size of fenestration openings.

How to Write a Statement of Significance

A statement of significance explains why a property is important and how it fits into a broader historic context. When writing this statement, please refer to the *designation criteria* from Title 20 of Riverside's Municipal Code and explain how the property fits one or more of the applicable criteria. The statement should identify what it is about the property that makes it noteworthy. A well-done statement will incorporate the history of the property, the people who owned or built the property, and/or events that occurred at the property. A brief summary of background information should be included, but more importantly it must be explained why the property is meaningful to Riverside.

A good example of a statement of significance is the one written for Greystones:

Greystones' barn and cottage were built in 1900 and the main house finished in the fall of 1902. Built for John Mylne, a Canadian emigrant and assistant engineer on the Gage Canal, Greystones was designed by his father-in-law William Irving with seventeen-year-old G. Stanley Wilson as carpenter. The land was originally a rolling rock-covered hill. Granite from the lot was cut for the foundation and for retaining walls around the gardens and drive. From this cut granite, Greystones took its name. Greystones is locally significant for both the architecture and the history it represents. The property originally comprised twenty-four acres. The land has been divided among heirs, but three acres of citrus are still associated with the house. Greystones, along with Raeburn, formed the symbolic heart of Riverside's Arlington Heights citrus economy as well as of the "English Colony", the name applied to the predominantly English and Canadian grove growers. By 1900, this group of five hundred, bound by marriage, lifestyles, and citrus were economically, socially, and politically integral to the formative years of the city. The home's original owner, John Mylne, was for thirty-seven years the superintendent of the Gage Canal Company—the project that brought water from the Santa Ana River near Loma Linda and made citrus agriculture practical. Members of the Mylne family have always occupied Greystones.

How to Photograph Historic Buildings

Photographs are required as part of the Cultural Resources designation application. These photographs will be used to document the appearance and condition of the property. Since the photographs will remain in the Planning Department files as part of the permanent record of a property, it is important that some consideration be made to their quality and permanency.

Camera: For quality photos, a 35mm camera should be used. A simple point and shoot is sufficient; however, a manual-focus stabilized with a tripod will produce better photos. Be aware of the lighting, and make sure that features are not obscured by dark shadows.

Film: Use only black and white film, and be sure that it is processed as black and white film. Color prints are unstable and over time will undergo chemical changes, leaving the appearance of the colors distorted. Experts are unsure of the long-term life span of color prints.

What to Photograph: Photograph each elevation of the building at least once, and photograph architectural details. Make sure that what you describe in the architectural description is shown in the photographs. Step back and take a few broader view photos to show the property's setting and surroundings. Photograph interior features that you feel are significant.

Labeling: Label each print **in pencil** with the address of the property, the date the photograph was taken, and the view. Attach them to the nomination in an envelope. Do not staple, clip or glue the photographs to your application.

Historic Photographs: Include copies of historic photographs if any are available. Please date them as best as you can. If you cannot date them, mark them "date unknown." These will help illustrate changes, if any, that the building has undergone.

For more detailed information on architectural documentation photography please see "How to Improve the Quality of Photographs for National Register Nominations," a National Register Bulletin available at the Planning Department or from the U.S. Department of the Interior.

Riverside as a Gigantic Living History Museum

**By Vincent Moses, Curator of History
Riverside Municipal Museum**

Riverside, as is true of any community, can be viewed as a gargantuan open-air museum of living history. The Chinatown Dig unearthed vast quantities of artifactual material, but even more information can be gathered from the aboveground landscape if we are prepared to "read" it. The Downtown Mile Square as well as Victoria Avenue/Arlington Heights Greenbelt can be examined like a large museum collection, a group of objects including every physical element found on the land.

The British, in fact, have pioneered in the reading of the landscape to study local history. They call it "above-ground archaeology" or "history on the ground." The common denominator uniting above-ground archaeology, however, is the view that material evidence of the local past survives in the everyday environment, in property context or "in situ," more so than within the confines of museums. It is really "history outside the history museum." Here are some ways to approach the reading of the local landscape to gain knowledge of this community's history and evidence of the forces that have shaped its physical form.

Geological/Geographical Features

The configuration of Riverside has been shaped by "where it is" in relationship to its geological features, natural re-sources, and transportation routes. The northeasterly-southwesterly cant of the original town plat, for instance, occurred as an accommodation to the presence of Mt. Rubidoux and Little Rubidoux, remnants of an ancient mountain range. The town, and later citrus growing areas spread south-southwest following the Box Springs Mountains and also to take advantage of the gravity flow available from the Santa Ana River, just to the northwest of the town.

Great outlays of capital were required to generate the man-made environment of Riverside, to carve an oasis out of the deserts edge, but that early capital tended to flow with the natural features and constrains of the land.

Landscape Vegetation

Riverside was once known as "the city of trees" due to the extensive importation and planting of street trees. Most folks are familiar with the citrus groves, the palm lined avenues, and wide array of sub-tropical shade trees such as eucalyptus, pepper, and sycamores, of Riverside, but do not know when most of these trees, particularly the palms, were planted. Their planting coincided with the concerted effort, from the turn-of-the-century to World War II, to generate a Mediterranean image for Southern California.

Follow the density of palm trees and eucalyptus in the City and you can trace the areas that dominated during the heyday of the citrus industry and the golden years of Riverside as a rural-urban resort billing itself as "the City Beautiful." a Mediterranean oasis. Conversely, notice the areas with the least amount of Mediterranean landscape and you may find the edges of post World War II growth, developed during an era of modernity and "renewal," and geared to the "liberating" influences of the all pervasive automobile.

Place and Street Names

Riverside's original street names followed the pattern applied in Philadelphia by the eminent Quaker, William Penn. North and his followers called the east to west running streets First through Fourteenth, and to the north-south streets they gave botanical names, with the exception of Main, Market, and Brockton, although Brockton was originally called Walnut in the Mile Square. Latter streets were named after other parts of the country, such as Iowa, reflecting the origin of newly arrived immigrants to the City. Victoria Avenue, of course, derived from the British and Canadian influence on the City from the late 1880's through 1928.

The Presidential streets were named by S.C. Evans, owner of the Riverside Land and Irrigating Co., a large land speculator who laid out Magnolia Avenue from Arlington south to Corona. The Wood streets, by the same token, were named by Dr. Wood, developer of that area, who converted citrus groves into an attractive residential area of period revival cottages and park-like street plantings.

The advent of the automobile brought wrenching changes. Major transportation patterns appear on the landscape to accommodate the car. In California, where the car became a necessity almost overnight, the whole transportation infrastructure, indeed life itself, was modified by and for the convenience of auto traffic. For instance, local and regional shopping centers developed in Southern California during the 20's and 30's, pulling shoppers away from the established "walking city," usually downtown. Fast food service developed in California giving rise to streetscapes fundamentally different from early patterns and generating a standardized vernacular architecture of fast food "joints." One whole genre of roadside architecture became known as the California Coffee Shop Style. Often the California Coffee Shop was/is affiliated with or built next door to a motel or motor inn.

Now, of course, freeways bisect Riverside, converting the City from a semi-self contained whole into another link in the great regional megalopolis, a product of the ubiquitous car culture of the late 20th Century. In fact, Riverside's "Main Street" is now really the Riverside Freeway, Highway 91, and the original Main Street is an artifact of pre-automobile culture.

Vernacular Buildings

In above-ground archaeology, history on the ground, we can view every building as a historic site. Whatever has been added or subtracted tells a story and changes in style often serve as dating markers that tell the relative age of the structure. Clusters of various styles help document growth patterns and demographic changes. Thinking in terms of statistically representative housing patterns prompts the above-ground archaeologists to become aware of Riverside' neighborhoods: who lived where, when, why.

Riverside, for example, was for the most of its existence dominated by educated White Anglo Saxon Protestants, with Black, Hispanic, Chinese, and other ethnic enclaves in outlying areas or, as with the Eastside, adjacent to the original Mile Square. Building styles, street names, and landscape features all reflected this cultural segregation. The British Colony, which owned and operated the Arlington Heights Fruit Company, a three thousand acre corporate ranch, south to create a country squire image for their areas -- and succeeded.

Sometimes structural "time collages" show upon the landscape. In Riverside, the corners of Seventh and Main Streets present such a time collage. The Loring Building (1891) sits opposite the Mission Inn (1902-31) and the Security Pacific National Bank high rise (1970s). All these structures reside along a park-like, but anachronistic, pedestrian mall of 1960's vintage.

A cluster of industrial artifacts that go to the heart of Riverside's origin and success as a community may be found in Downtown Riverside between First and Fourteenth Streets. Situated along the vital rail artery of the Santa Fe line, this grouping of above-ground archaeology includes the Upper Canal, the first irrigation canal to bring water to the new colony in 1871; the railroad tracks, several citrus packing houses, including National

Orange Company, the oldest continuously operating shed in this famous orange growing town; the abandoned facilities of the California Iron Works and Food Machinery Corporation's once thriving Citrus Machinery Division, famous for producing the reliable amphibious tanks known as The Water Buffalo during World War II; and the original Hunter Engineering Company, now a multi-purpose facility housing small businesses.

At Seventh Street and the tracks can be found the passenger depots of the Santa Fe and the Union Pacific. Both are now abandoned but speak of an era of transportation now supplanted by the car. The U.P. Depot is in the throes of renovation for adaptive reuse as a restaurant, another clue about our own time gleaned from historic landscape artifacts.

Symbolic Artifacts on the Land

Local historian Tom Patterson has written that Frank A. Miller, Master of the Mission Inn, "embroidered a past that never was." In fact, Patterson is correct, but in the process Miller built a symbol, replete with its own folklore, that grew to be greater than the sum of its parts. The Mission Inn, constructed between 1902-32, was promoted as a powerful reminder of a romanticized Spanish heritage once rejected and denied by early Yankee immigrants such as Miller and his partner Henry Huntington.

Today, the Inn, undergoing restoration to a first class hotel, has its own history (and pseudo history) representing an era in California now viewed with nostalgia by contemporary urbanites. Miller's hotel speaks to people of a slower, more livable time in California when rows of orange trees and palms wheeled away into the distance. Regardless of the social realities of the pre-World War II citrus belt, whatever they may have been, the Mission Inn strikes an emotional cord in most people, a cord that is more symbolic than concrete, but quite powerful.

You have probably assessed by now that these suggestions for reading the landscape hold a strong populist appeal. That's the intent. I want you to view Riverside as a "museum" and an "artifact," since given the pace and nature of urban growth, the artifacts on the ground may reflect the future. As urban historian Sam Bass Warner has written: "the successive laying down of lines of transportation by old roads...followed by railroads and highways, the outward spreading industrial sectors of every city" can yield important clues to those forces and issues that will drive future development in this community.

In short, many untold stories exist in the landscape and artifacts that inhabit the cityscape of Riverside. You can have fun by unraveling some of those stories. Landscape reading is an art open to everyone interested enough to try it.

Suggested Reading:

Grady Clay, *Close-up: How to Read the American City*

Theodore A. Sande, *Industrial Archaeology: A New Look at America's Heritage*

Penelope Lively, *Presence of the Past: An Introduction to Landscape History*

Marshall Fishwick, *The World Ronald McDonald*

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Historic Contexts of the City of Riverside

The City of Riverside was founded in 1870. Prior to the founding, the area had long been inhabited by Cahuilla tribes of Native Americans, had been divided into several large land grants, and was home to Spanish-speaking communities. Major historical and developmental changes, some having national significance, continued to take place through World War II in Riverside. Some of the major historic contexts through which Riverside's history and development can be analyzed are as follows: Native and Early European Settlement; Colonization and Contact; Water Rights and Access; Migration, Growth, Planning and Development; Citrus and Horticultural Experimentation; Immigration and Ethnic Diversity; Boosterism, Image and Cultural Development; Economic, Military and Industrial Growth; and Education.

Native and Early European Settlement:

The fertile valley fed by the Santa Ana River and sheltered between the Rubidoux and Box Springs Mountains was home to the Cahuilla Indians who had inhabited the area for many hundreds of years. When the first Europeans arrived they established a small *rancherio* near Spring Brook. There was also a thriving settlement of early rancheros and land grant holders including Juan Bandini, Louis Rubidoux, Cornelius Jenson, Benjamin Ables, Arthur Parks and J. H. Stewart. Across the Santa Ana River to the northwest were two Spanish-speaking towns, Agua Mansa and La Placita, settled by migrants from New Mexico. All were established in the area before John W. North and his partners arrived.

Colonization:

Founded in 1870 as a cooperative joint-stock venture by an abolitionist judge, John W. North, and a group of reform-minded colleagues, Riverside emerged in 1895 as the richest per-capita city in the United States. A local Board of Trade publication from the period argued that Riverside was “largely composed of well-to-do horticulturists and substantial businessmen engaged in occupations . . . connected with or dependent upon that profitable industry. A combination of agreements between competing interests, consensus building, and plain good fortune has made it that way.”

For the first ten years of its existence, however, few would have predicted such a glowing future for Judge John W. North's little cooperative irrigated colony. He attempted to create an alternative to what he perceived as rampant exploitation of people and resources by land monopolists, corporations, railroads, and other "robber barons". Little did he realize that what he fled in the East had preceded him to California. The arrival of one rugged finance capitalist, in particular, nearly thwarted North's cooperative experiment. S.C. Evans, a banker and land speculator from the Midwest, managed to obtain an airtight monopoly on all water rights for the fledgling community. By 1875-76, his uncooperative behavior produced stagnation and threatened the survival of the new settlement.

Water Rights and Access:

The formation of a citizen's water company and the incorporation of Riverside by a vote that annexed S.C. Evans's land helped resolve the conflict. Soon, Evans joined leaders of the new city in the creation of a quasi-public water company, and bonds were floated to improve the canal system. Riverside had survived its first serious battle among strong interests and had moved toward an effective consensus on the community's direction. Thus, by 1895, the town was a wealthy, gilded age version of North's irrigated cooperative. The town's well educated and mostly Protestant leadership, also mainly orange growers, turned their attention towards applying the latest methods of industrial capitalism and scientific management, and to irrigating, growing, processing and marketing navel oranges. They succeeded. By 1890, citriculture had grossed approximately \$23 million for the area's economy.

Migration, Growth and Development :

At this juncture, Riverside's potential attracted investment capital from around the U.S., Canada, and Britain. The influx of wealth and manners led to high aesthetic and cultural goals for the City and added large doses of *savoir faire* and leisure time pursuits, including polo, golf and tennis. The introduction of the railroad further expanded Riverside's growth and the citrus market potential which were so tightly linked. The combination of water, boosterism, consensus building, navel oranges, the railroad and cooperative marketing unleashed Southern California's commercial potential. A once pastoral area was transformed in the process, never to be the same again.

Citrus and Horticulture Experimentation:

Riversiders created efficient citrus packing concepts and machinery, refrigerated rail shipments of citrus fruits, scientific growing and mechanized packing methods, and pest management techniques. The City, soon after the turn of the century, could boast that it had founded the most successful agricultural cooperative in the world, the California Fruit Growers Exchange (known by its trademark, Sunkist). A world class research institution, The Citrus Experiment Station, began and the City was on its way to becoming the world center for citrus machinery production.

Immigration and Ethnic Diversity:

A succession of diverse cultural groups was brought to the region by Riverside's famous Washington Navel Orange industry, each with their own perspectives and dreams. Early citriculture, a labor-intensive crop, required large available pools of labor in those days to succeed. Poor, but eager, immigrants from China, Japan, Italy, Mexico, and later the Dust Bowl of America flooded into Southern California to meet the labor demand in hopes of gaining their own fortunes. As a result, Riverside developed a substantial Chinatown and other ethnic settlements, such as Casa Blanca. A rich ethnic-socio-economic mix, the hallmark of today's California, had already developed in Riverside by World War II.

Boosterism, Image and Cultural Development:

Frank A. Miller, builder, booster, and "Master" of the Mission Inn, who had arrived in Riverside during its late colonial years, emerged soon after the turn of the century as a preeminent community builder and promoter. Understanding that a great city needs myths and symbols as well as wealth to establish its identity, Miller strove for the first thirty years of the twentieth century to create them for Riverside. In tandem with members of the California Landmarks Club, such as Charles Loomis and Henry Huntington, Miller undertook a conscious, deliberate, and strategic effort to create a Protestant version of the California mission period that could serve as Riverside's explanatory myth and the basis for its identifying symbols. His first and most noteworthy effort came in the form of the New Glenwood Hotel, later the Mission Inn. Designed and built as a shrine to California's Spanish past, the Mission Inn was to become what author Kevin Starr has called a "Spanish Revival Oz." It made Riverside the center for the emerging Mission Revival Style in southern California and proved to be a real estate promoter's dream.

Combined with the affluence and aesthetic lure of the citrus landscape, the Mission Inn made Riverside the desired destination of the wealthy railroad set of the early 20th Century. The City supported an opera house, theater, symphony, and three golf courses. The era's most illustrious architects, landscape architects and planners, including A.C. Willard, Arthur Benton, Myron Hunt, Julia Morgan, Charles Cheney, and Henry Hosp, and accomplished local architects, like G. Stanley Wilson and Henry Jekel, filled Riverside with quality architecture and Mediterranean landscape features. Landscaping was watered by a municipal owned utility and the buildings lit by the City's own Electric Light Department.

Economic, Military and Industrial Growth:

In the late 1930s, Riverside entered the world of urban industry. The growth of March Field brought many military and civilian workers to the area. After the United States entered World War II, Riverside's Citrus Machinery Company - a division of Food Machinery Corporation (FMC) - won a contract to build a landing craft known as the "Water Buffalo." Another company, Hunter Engineering, built an international reputation manufacturing machine tools for the war effort. Riverside again grew and prospered.

Education:

It was also during this period that the University of California selected Riverside as the site for an undergraduate liberal arts college. UCR grew out of The Citrus Experiment Station and today has an international reputation as a research center for plant pathology, citrus biological control, cultivation practices, biomedicine, and many other disciplines. Riverside is also the home of the one of the first two community colleges in the state, Riverside Community College. Other schools, including the Sherman Indian School, California Baptist College and La Sierra University, make Riverside a center for learning and research.

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